

**[Page 1]**

#4

Stanley—June 20, 2000

Tape #1

Engekikai interviewer was woman (Ito?).

Please read the letter (article?) about Terakoya.

This shows regard Faub (Faubion Bowers) was held in Japan

(his cable read at Baiko's series—PM's not)

My sister-in-law, Ethel Uchida, said, a Kamishibai was written about G. McA (General MacArthur), as savior of Japan, so she went to G. (General) Whitney's office for approval: decision was rooted higher & higher—no one could act for McA (MacArthur) at low level.

3 (three) girls in elevator remarked they wished they could see G. McA. (General MacArthur), & an officer in the elevator said "come along, he'll meet you," & they went up, were introduced & spent 15 mins with him—the thrill of a life time.

Harry Uchida was back Sgt. (Sergeant), a typist, then went to UC Berkeley, then into customs, became deputy at H. airport.

\*James Furukawa's magazines issued superior was Robert Zahn, who later became a minister

\*Rose Suzuki & Kimiko Sugawara were translators

**[p.2]**

(Richard H.) Kunzman was PPB (I) (Press, Pictorial, and Broadcasting, District I) head

(John J.) Costello was PPB (Press, Pictorial, and Broadcasting) Div. head

→were earlier than (Robert M.) Spaulding (My comments)

Earle (Ernst) was in charge at Radio Tokyo & also at Kanto Haiden, I still remember him behind the desk.

Mihata, is dead & his widow is probably senile.

(Robert) Spaulding—probably became CCD (Civil Censorship Detachment) Head in early 1947

(Robert) Spaulding must have articles he could send. I remember he was a very aloof man.

I lived in (civilian) Yaesu Hotel 2-3 blocks from Yuraku Hotel where Earle (Ernst) & others lived (company grade officers). Faub (Faubion Bowers) was at Dai Ichi Hotel for field grade officers.

[p. 3]

Faub (Faubion Bowers) sometimes invited me & Mitsukado to the Dai Ichi Hotel, which was only a block or so away, for drinks.

Faub (Faubion Bowers) kidded me that I was higher rank (a 9 (nine)), so he was probably a 7 (seven). He was promoted to maybe an 11 (eleven).

Jimmy Furukawa head of mag. (magazines) was an 11 (eleven) so theatrical should be the same, & Earle's (Ernst) position was open.

(Ask (Robert) Spaulding if he promoted (civilian) employees? What level had authority—or was it by “position”?)

\*Faubion (Bowers) remembers opposition from above (probably (Robert) Spaulding), who asked for justification.

Earle's (Ernst) final report was not just on Kabuki, but on modern drama & troupes in the countryside. Faub's (Faubion Bowers) memo was just on *Chushingura*. *Chushingura* & Kabuki are not just Japanese theater arts, they are universal. Like Shakespeare. If approved, I will assure only greatest actors. If *Chushingura* is suppressed, then when Occupation is over Japanese will say we are narrow & barbaric. I remember about 2 [two] pages. He showed it & said,

[p. 4]

“I'm going to send this up.”

I think over time Earle (Ernst) came to see that Faubion (Bowers) was right that Kabuki was an art. Earle (Ernst) never talked to me about this, but based on how I observed Earle (Ernst) from his attitude when he first came. Earle (Ernst) was slowly being educated by Kawatake, Shusui, & Shochiku.

\* “Before Faubion (Bowers) took over we allowed Shochiku to do the programing.” They wanted provide variety so each program would have added, a history play, a dance, & a sewamono. Light, series, light, with a comedy.

\*Kichiemon was a specialist in series plays (and so needed toshi!)

Then Faubion (Bowers) meddled in this—he told Shochiku—let young actors have major roles: Shoroku, Baiko, Utaemon, then. He said to Shochiku “Let Shoroku play this, let Baiko play this.” Faubion (Bowers) would talk about what he had done—“I want Shoroku for this role.”

[p. 5]

Transition from

① Military Officer

ERNST Control (1945/1946)

↓ to

② Civilian control (1947-1949)

BOWERS

[John] ALLYN [Jr.]

[P.6]

Stanley (Kaizawa-June 20

Faubion (Bowers) talked to me especially because no one else liked Kabuki as much as I did, so Faubion (Bowers) would, “come on Stanley (Kaizawa), let’s go see Koshiro VII,” so I got to know him. I used to visit him late at home in Ogikubo, with 2 [two] 6-packs, of beer, in my jeep, when Japanese couldn’t buy beer. He loved it. The night I saw him play Yura. (Yuranosuke?) in *Chushingura*, he explained the moment on the hara, where he tightened his inner sash, which I didn’t know then & I was especially fascinated by Kanji (Kanjincho?) & I’ve seen it at least 100 x [times] in 28 years in Japan. So much variation—Danji kata, Kiku kata, and each actor has special ways of Benkei.

These (There?) are shades of different meanings: Shoroku, Koshiro & his son, Tomijuro. Togashi is also played differently, by (Uzaemon is past [Coecesion?])—his daughter was Azama Tokuho. Kouzo, also wholly different.

You can go every night.

\*It was SOP (Standard Operating Procedure) for someone from theater to go to Kabuki in the first 4-5 days for each production: Togeiki, Embujo, maybe Dai Ichi. This wasn’t formalized & once in a while we’d go together, for translating. It wasn’t easy to translate. Kabuki, you know!

[p. 7]

During Earle’s regime we didn’t go back stage—he was like a referee, he didn’t think he should become personal with actors.

I met the actors through Faubion (Bowers).—he took me to Kich’s (Kichiemon?) home. And after Faubion (Bowers) left I got to know Koshiro. Kiku (Kikugoro?) was the reigning prince, he just signed his autograph “sixth” (roku dai) not even “rokudaime.”

(John) Allyn didn’t change our pattern from Faubion’s (Bowers) time. Our pattern was pretty well set. Shochiku pretty much controlled Kabuki & even the Mitsukoshi scripts were submitted by Shochiku.

\* When Fukuoka & Osaka Division were ended, (John) Allyn, [Takeshi] Teshima, & (Maxie) Sakamoto came up to Tokyo. We were then in Hibiya.

\*I was still registering scripts. In Radio Tokyo we began the file & it was pretty extensive by Kanto Haiden, done by Japanese National clerical staff: troupe, type, address. But we didn't do this in the early days. Earle's (Ernst) were by play, because [???]d for [Chu by Ordered] was completely full. We had another file by troupe. It was complicated—*Sugawara* but also "Terakoya."

On the day the office closed—we just locked the file cabinets & they were taken away where we don't know.

I think we closed around the second week of November, then I came home for a time.

\*Was Earle (Ernst) invited to the Norfolk "Arts Culture" symposium? (I guess not.)

[p. 8]

Stanley (Kaizawa)-June 20

I reported to work December 26, because I arrived Xmas eve in Japan.

Teshima arrived March 1946 in Japan & went right to Osaka.

I never met Keith or heard of him.

I knew Will Thompson Marine Pilot, an actor, in charge of CI&E (Civil Information and Education) theatre.